

ings are especially useful for catalogers and future users of the field collections. In the case of the roofing project, WPTC maintained complete notes that included pre-project planning and records of daily activities. The notes included details on purchasing source information, equipment and materials required to complete the project, notes about the special shingle order, and shingle modifications necessary prior to installation. The next roofing project for the Truman home will certainly run more smoothly as a result of the field collection and supporting materials.

Although the field collections and written project information have primarily been used for on-site study, the visual documentation completed during site projects has been shared in public outreach activities. Slides of restoration projects and associated field collections have been used in public programs to demonstrate the commitment of the NPS to preserving and protecting historic structures. Removed historic fabric compared to replacement materials, such as shingles, presents the opportunity to discuss NPS efforts toward presentation of historically-accurate structures and the challenges faced in acquiring accurate replacement materials. In addition to public programs, special tours of the collection storage area for

peers and other museum professionals have offered opportunities to demonstrate how field collections are used and to address the need to retain historic fabric for future research.

It is anticipated that with the recent addition of several structures and grounds to the site, the collections and use of field collections will increase. NPS areas have a responsibility to actively collect, document, and maintain structures and associated field collections, and to make available complete documentation for future study and treatment of historic structures.

Documentation provides an opportunity to be knowledgeable about past work and to record history of "a change" for the structure that might make a difference in future project planning and preservation maintenance activity. Developing field collections with forethought and maintaining cooperative relationships with other divisions enhances our ability to preserve, interpret, and maintain the historic structures entrusted to the National Park Service.

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Susan Kraft

## Restoring Wolves and Historic Interiors

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**Y**ellowstone National Park is known the world over for its spectacular geysers, abundant wildlife, and the rustic charm of its architectural treasures, such as the Old Faithful Inn. But, judging from the hundreds

of researchers who clamor for access to it, and the more than one million visitors who enjoy it each year, one of the most beloved and in-demand resources in the park is the museum collection.

The park's museum, library and archives staff has a strong tradition of encouraging and facilitating uses of park collections. In recent years, however,

demand for access to these collections has reached unprecedented levels. In 1994, more than 250

researchers sought access to the museum collection alone. The majority of these—about 85%—came in search of historic photographs from the park's collections of nearly 90,000 images for use in books, newspaper articles, and other publications (including the park's own quarterly, *Yellowstone Science*); videos, CD-ROMs, and television shows; and interpretive programs and training sessions. About half of these requests were from outside researchers, and half from park or other NPS staff.

### *Snapshots of History*

Outside requests for copies of photographs from Yellowstone's collection vary greatly. In the last year, for example, a clothing designer wanted to use a historic photograph of a handsome young ranger on a motorcycle as inspiration in her work; a request came in for photographs for a Ken Burns production; and TW Recreational Services, Inc. (TWRS), a park concessionaire, creatively employed copies of historic photos of "gear jammers," "pillow punchers," "pack rats," and other concessions employees of yore in its orientation classes.

Park maintenance staff, landscape architects, and biologists, as well as archeologists, ethnogra-

*Dear Ms. Kraft,  
Thank you for showing us around the museum. It was neat to learn what a curator does. I liked all the pictures and paintings. It was very nice of you to take time out of your job to show us the museum. Even though I have been to the museum before I didn't know everything.*

—Amanda Kebler

Yellowstone NP Elementary School

phers, historic architects, and the TWRS historic preservation crew—among many others—use photos from the collection for determining past conditions of resources in the park, from vegetation and wildlife to historic structures and cultural landscapes. Design guidelines being drafted for the park, for example, draw heavily on the historic photo collection in an effort to ensure design, construction, and maintenance that respects and is in harmony with park resources. Engineering and construction techniques used in the past on park structures and roads, historic visitor use (and abuse) of park resources, details of historic wallpaper, the placement of many historic hotel furnishings, changes in vegetation, the array of vehicles

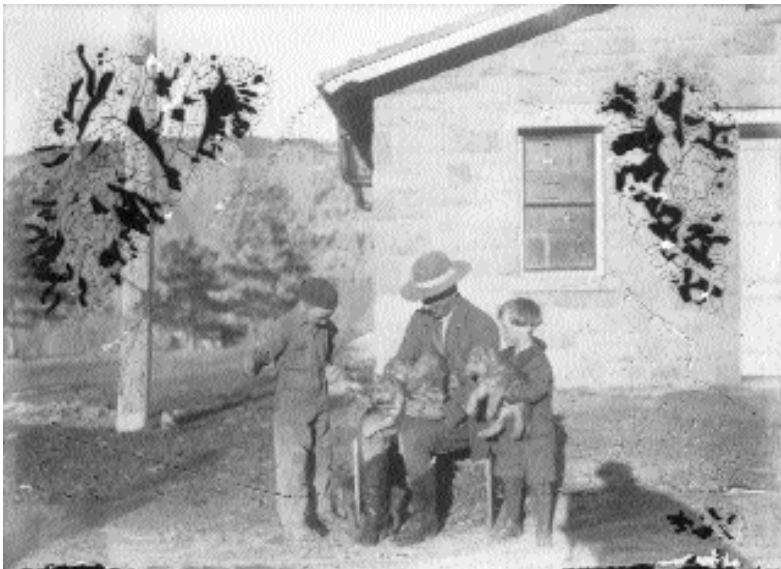


Photo courtesy  
Yellowstone  
National Park.

used in the park in its 123-year history, and the historic occurrence of certain animals in the park, such as the gray wolf, are all in evidence in the photo collection. A deteriorating 1920s glass-plate negative recently donated to the collection features former Yellowstone Chief Ranger Sam Woodring with a lapful of wolf puppies. Notes with the accession file state that the pups had been dug out of their den in the park and were “exterminated” by order of the superintendent a week after the picture was made (per government policy at the time). Such critical documentation of park history and resources is one of the greatest values of the museum collection.

#### *Animal, Vegetable, and Mineral*

Well-documented natural science specimens in the museum collection play valuable roles in research and other projects. The park herbarium, for example, receives heavy use by botanists and others seeking information on the types of vegetation in the park and the history of their occurrence. The herbarium is even playing a role in the ethnographic assessment of the park currently underway,

as researchers seek information on plants traditionally used by American Indians in the Yellowstone area.

Efforts to gather the scientific data needed to support the proposal to restore wolves to Yellowstone brought researchers to the museum collection, as well. Small tissue samples were taken from the heels of two gray wolf taxidermic mounts on exhibit in the Albright Visitor Center for use in a Montana State University DNA study. Samples from these two mounts were desirable because the specimens were well documented in park museum records as having been taken by “government trapper Anderson” in 1922 at the junction at Pelican and Eagle Creeks in Yellowstone National Park. The study also used samples taken from Yellowstone wolf specimens at the Smithsonian’s National Museum of Natural History.

Although Yellowstone is little known for its fossil resources, a 1994 Federal Highway Administration (FHWA) road construction project on the park’s East Entrance Road yielded impressive Eocene leaf fossils showing evidence of the park’s sub-tropical past. Tentatively identified as belonging to an extinct genus of sycamores with a leaf size not previously seen in the fossil record, specimens collected and accessioned into the park museum collection have proved valuable educational tools to park staff. The park’s supervisory landscape architect, who manages the park’s FHWA projects, uses several specimens on loan to her and housed in her office to educate VIPs and various officials and visitors on park resources and the importance of protecting resources that may be at risk during park construction projects. Several specimens also went on temporary exhibit in the Albright Visitor Center, in response to intense public and staff interest in the discovery. In addition, specimens are regularly showcased during tours of museum collections storage, where visitors hear the story of their accidental discovery and learn their importance to the Yellowstone paleontological record.

#### *Wearing the Collections*

Proposals to use museum collections in interpretive programs can often be accommodated when interpreters and curators work together to ensure that artifacts and specimens receive the care they need while they are in use.

Park ranger Maria Kaim of Zion National Park had an idea for an interpretive program that wound up involving garments from Yellowstone’s collection of historic and recent park ranger uniforms. Among Yellowstone’s park-ranger-related holdings, assembled for potential use in the Museum of the National Park Ranger, were two examples of a tan and white smock dress worn by female NPS employees in the 1970s. Kaim wanted

to have her picture taken in the uniform that would have been worn by her predecessors around the time of her birth, and to use the photograph in an interpretive program. One of the smocks was lent to Zion, through the curator, along with the bright orange polka dot arrowhead-embazoned scarf that historically went with it. Kaim arranged to be photographed in the outfit, under the curator's supervision, and has since used the photograph in her evening programs to show visitors how a female ranger would have dressed some 20 years ago.

#### *Stuff and More Stuff*

Each year, the fifth-grade class at the Yellowstone National Park Elementary School in Mammoth Hot Springs reads a book that is a childhood favorite of many future curators, *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. This E.L. Konigsburg 1967 classic, which tells of two children who run away from home and live secretly in the Metropolitan Museum of Art in New York, raises many questions in children's minds about how museums work, and why they have so much "stuff." So teacher Tana Sholly follows up on the book by bringing her students to the Albright Visitor Center for a behind-the-scenes look at the park's museum collection, and a chat with curatorial staff about what curators do and how they pick out objects for their collections. Archeological sur-

face finds and modern souvenirs are used to illustrate how curators decide what they must and should add to their museum's collection. Tours through museum storage and visitor center exhibits provoke discussion about how the park gets the animals that are made into taxidermic mounts, the hazards of working with certain collections, and how and why wealthy individuals like Mrs. Frankweiler—as well as many other types of people—donate their collections to museums like Yellowstone's. The students discover that only a small percentage of what a museum has is on exhibit at one time, but that all of its holdings require and deserve specialized care.

Yellowstone National Park is fortunate to have museum collections and archives that are recognized by many for their national and international significance. The above examples represent merely a sampling of the ways in which Yellowstone's diverse collections are depended upon and creatively used every day to educate, inspire, improve the quality of the visitor experience, entertain, and to make intelligent, informed decisions on the management of park resources.

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Duery Felton and Tony Porco

## Mementos and Memories

### The Vietnam Veterans Memorial Collection

**T**he public's reaction to the Vietnam Veterans Memorial has led to an incredible collection of "things" that have been left at the Memorial by the visitor. Because many people cannot come to the nation's capital, we have tried to find ways to get this collection out to the public. This article describes some of the ways that we have achieved this.

The exhibition, "Personal Legacy: The Healing of a Nation," represents the first showing of the Vietnam Veterans Memorial Collection (VVMC), as well as a collaboration of the National Park Service, the Smithsonian Institution, and a private foundation that raised money for the exhibition. This temporary exhibit at the Smithsonian National Museum of American History has now been extended indefinitely, allowing us to rotate objects in and out of the exhibit. Rotation of the objects in the exhibit is a tricky undertaking, as objects removed will have to be replaced with like

